Len's YOM KIPPUR TORAH READINGS (Leviticus 16:1-34)

in English with Tropes September 24, 2020

based on the translations of Aryeh Kaplan, the Stone Edition Tanach, I.W. Slotski, W. Gunther Plaut, and The Jersualem Bible

aliyah #1 (Lev 16:1-6)

16:1 [Then spoke] Adonai to Moses after the death of the two sons of Aaron when they came before the presence of YHWH, and died.

2 And said Adonai, [talking to Moses]: "[You must now speak] to Aaron your brother

[so that he not go in] at any time to the sanctuary beyond [the dividing wall],

in front of the cover [that is on top] of the ark, so that he should not die; for it is in a cloud [that I make myself seen] [over the ark].

3 [In this way] will come Aaron into the sanctuary:

[with a bull]—[a young one of the herd]—[for a sin offering], (or: *for a chattat*) and a ram for a burnt offering.

4 A linen tunic that is consecrated [this he must put on]. [Also pants of linen] should be against his body.

With a sash of linen [he will gird himself], and with a turban of linen [cover his head].

[Vestments sacred] are these. [Only when washed] [by way of water] [is his body], may he don them.

5 [From within] the assembly of the children of Israel, [he is to take] two goats—that is, he-goats—[for a sin offering] (or: *for a chattat*).

And a ram, a single one, as a burnt offering.

6 [Then he must bring this]:—[Aaron must present] a goat for a sin offering, (or: *for a chattat*) [for himself],

[end aliyah] to atone for himself, and for his household.

aliyah #2 (16:7-11)

7 He must take both [of the he-goats], [and he must] [set them] before YHWH, at the entrance of the tent of meeting.

8 [Then he must set down]—[Aaron must then place]—on the two goats *goralot* (lots),

[one lot to be] designated [for YHWH], the other lot [marked "for *Azazel*"].   *or: as a chattat

9 [Then must present] Aaron the goat—the one [on which] [there had been placed] the *goral* for YHWH, [that it may be prepared] as a sin offering*.

10 [Whereas the goat]—[the other one]—on which was placed the *goral* for *Azazel* [will remain alive] before YHWH, [to make atonement] upon it,

[and to] [send it away] to *Azazel* in the desert.

11 Then must present Aaron the goat [for the sin offering] [that is meant for him], and atone for himself, and for his household.

[He must then slay] [end aliyah] the bull for the offering for sin, [the one that is his own].

16:12 He (Aaron) [shall take a full fire pan] [from coals in the fire] from the side of the altar that is before Yʜᴡʜ,

[and his cupped] handfuls of fragrant incense, finely-ground and bring it inside the curtain.

13 [He will then] [place the incense] on the fire, before Yʜᴡʜ,

[until what is covered] | by [the cloud of incense]—[is the cover of the ark] that is over the (tablets of) testimony,. Thus he will not die.

14 He will take some blood from the bull [and sprinkle it around] [with his finger] in front of the ark cover,, eastward.

And there [before the cover of the ark] [he then must sprinkle] [all of seven times] some of the blood with his finger.

15 [He will then slay] the goat [for the sin offering], that is the people's, and bring [that goat's blood] to the inside of the curtain,

and do [with its blood] [just as] he did with the blood of the bull

[and thus he] [must sprinkle this blood] [over the ark cover] and in front of the ark cover.

16 [Thus will he atone] [there in the sanctuary] for the defilements of the children of Israel, their transgressions [and all their sins].

Thus he will do in the tent of meeting, which dwells [among them] even [in the midst of their *tum'ot*].

17 [No one else] [is allowed to be] | in [the tent of meeting] [from the time he goes inside] to make atonement in the sanctuary, [until he comes out].

He will atone for himself and on behalf of his household, [end aliyah] [and on behalf of] the whole community of Israel.

18 [He will then go out] [to the altar] that stands before Yʜᴡʜ, [and make atonement] [upon it].

[He will take] some of the blood from the bull and some blood from the he-goat, [and place it upon] the horns of the altar,, all around.

19 He will sprinkle [there upon it] [from the remaining blood] with his finger a full [seven times].

Thus he will purify and hallow it, from the defilements of the children of Israel.

20 [When he (Aaron) has finished] atoning in the sanctuary,, the tent of meeting,, and the altar, he must bring forth the goat that is still alive.

21 Then Aaron will lean both [of his hands] on the head of the goat, [the one that is alive],

and confess [there upon it] all the faults of the children of Israel, all their trangressions, [and all their sins].

[He will place them] upon the head of the goat, [and then send it off] by the hand of the man chosen,, into the desert.

22 [Thus will carry] the goat [all upon itself] all their sins to a land [that is cut off],, as he sends the goat into the wilderness.

16:23 [Then will enter]Aaron the tent of meeting [and strip off] his garments of linen which he put on when he entered the holy place,

and leave them there.

24 He will wash his body with water in a place that is holy; then put on [his other clothes]

[and he will go out] and make his burnt offering and the offering of the people, thus atoning for himself,

[end aliyah] and on behalf of the people.

aliyah #5 (Lev 16:25-30)

25 [And the choicest parts]—the fat of the sin offering he shall burn on the altar.

26 [The one who sent off] the goat to *Azazel* must scrub his clothing and wash his body with water. After that he may re-enter the camp.

27 [And in addition], the bull of the sin offering [as well as] the goat—[the one that was offered up]

of which were brought the blood for atonement in the sanctuary must be taken out[side the camp].

[Then must be burned] in fire their skins, and their flesh, and their entrails.

28 [He who does the burning] [of them] must scrub his garments and wash his body in water. [end aliyah] After this, he may re-enter the camp.

29 It will be for you a law for the ages: in month [number seven], on the tenth of the month, you must [afflict your souls].

[Any kind of work] you must not do; both the native and the stranger who dwells among you.

30 [Because on *this* day]—[on this very day]—will be atonement for you, to purify you

from all of your sins. [end aliyah] Before YHWH you will be cleansed.

aliyah #6 (Lev 16:31-34)

31 Sabbath of sabbaths it will be to you. You will afflict your souls. It is a law for all time.

32 You will be atoned through the *cohen* [since they have] [anointed him]

[who has] filled his hand to act as priest in the place of his father.

[He is to dress] in garments of linen; clothes that are holy.

33 [He will perform atonement] in the *mikdash*—[the holy place]. [And for the tent]—[the tent of meeting]

[and for the altar] he will make atonement. [And also for] [the other *cohanim*] and for the whole community [he will atone].

34 This will be for you a law [for all time]: [in order to atone] for the children of Israel [from all of their sins], [one time] [in the year].

[And Aaron did] [just as it was] [end aliyah] commanded by YHWH to Moses.

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha   tipcha   munach   tevir   mapakh *or* yetiv   kadma *or* pashta   geresh   gershayim   telisha katana   telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate pairs of tropes by "wrapping them around" the phrase which have the combined melody:

<div align="center">

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌞Renew our days⌟   ⌜She weeps bitterly⌝   ⌞a fire-offering to God

</div>

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

      I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (◜), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

      "*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

<div align="center">

[Take heed—take care for yourself]

</div>

In some trope systems (viz. cantor Moshe Haschel in "Navigating the Bible II") this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

      I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

<u>Warning on the Hebrew text</u>: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)